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מדוע בשש רכבו לבוא	Why is his chariot so delayed in coming?
מדוע אחרו פעמי מרכבותיו	Why tarries the tramping of his chariot 29 steeds?
חכמות שדיה תענינה לה	The shrewdest of her princesses reply,
אה היא תשיב אמריה לה	Yea, she herself answers her question :
הלא ימצאו יחלקו שלל	They are finding spoil, they are divid- 30 ing it,
רחם רחמתיים לראש גבר	One or two damsels for each man,
שלל צבעים לסיסרא	Plunder of dyed stuff for Sisera,
שלל צבעים רקמה	Plunder of dyed stuff, variegated,
צבע רקמתיים לצוארי שלל	Colored, worked on both sides, from the neck of the plundered !

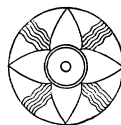
כן יאבדו כל אויביו יהוה	So may all thine enemies perish, Jahweh, 31
ואהבו כצאת השמש בנבירתו	But those who love thee, as the sun when he rises in his power.

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THE BABYLONIAN REPRESENTATION OF THE SOLAR DISK.

IN Dr. Friedrich Delitzsch's late publication, *Die Entstehung des ältesten Schriftsystems*, which I am very glad to see dedicated to our three American explorers of Niffer, Messrs. Haynes, Hilprecht, and Peters, I find on pp. 128-30 a discussion of the meaning of the four sets of waving lines which appear in the sun-disk, as represented on the table before the seated sun-god Samaš on the famous tablet of Abu-habba, figured in W A I, V, 60, and often reproduced. Separated from its accessories the disk takes the form of the accompanying cut. Professor Delitzsch supposes these waving lines to represent waves of light. He says :



Die Wellenlinien malen die von der Sonne aus sich ergiessenden Strahlen, und wenn mit eben solchen Wellenlinien, der Richtung der sitzenden Körpergestalt folgend, die ganze Person des Sonnengottes bedeckt ist, so will dies andeuten, dass der Sonnengott in ein Strahlengewand eingehüllt ist: Licht ist das Kleid, das er anhat. Genau die nämlichen Wellenlinien, nur in horizontaler Richtung, finden sich zu den Füßen des Sonnengottes . . . um das Wasser abzubilden. Wir brauchen zum Verständniss dieser bildlichen Darstellungsweisen nicht lange von den Wechselbeziehungen zwischen Licht und Wasser, ihrer beider Wellenbewegung, ihrer Klarheit u. s. w. zu spre-

chen, können auch darauf verzichten, an einer grösseren Zahl von Beispielen darzuthun, wie die menschliche Rede beide Begriffe, "Wasser" und "Glanz," eng mit einander verknüpft.

Professor Delitzsch thus supposes that the waving lines represent rays of light, but finds a close resemblance to the usual conventional representation of water by waving lines. The only difference he discovers seems to be that in the usual representation of water they are horizontal, while in this sun-disk they are inclined at an angle of 45° .

This explanation differs from that which I have given in my Handbook No. 12 of the Metropolitan Museum of Art in New York, entitled *Seal Cylinders and Other Oriental Seals*. In the general description, p. 13, of the seal cylinders which represent the seated sun-god, I say :

The cylinders numbered 74-142 offer us representations of the sitting Shamash. In his earlier forms he is represented with rays from his shoulders, or with streams of water pouring on each side of him from a vase over each shoulder, or from a vase held in his lap, or with both [rays and streams]. The rays represent the sun rays; and the two streams represent that the supreme sun-god also supplies the fertilizing waters, whether rains or from the Euphrates or Tigris. The streams are often accompanied by fishes. The streams and the rays were later united in the conventional emblem of the sun, which is frequently represented as a circle, inclosed in the moon's crescent (the moon, Sin, was the father of the sun, Shamash). Inside the circle are four radiating angles, and between these rays are four sets of waving lines representing water, thus combining water with light and heat as the gift of the sun.

A good deal of study of these very numerous representations of the sun's disk convinces me that these waving lines really represent water and not light. By far the finest figure of the sun-disk is that of Abuhabba, mentioned by Professor Delitzsch. But on the cylinders of the middle Babylonian period, say from 1000 to 2500 B. C., the sun-disk appears scores of times, usually embraced in the crescent, and always having the waving lines alternating with the angular rays; only the disk is so small that one does not easily notice these details.

The reasons for supposing these waving lines really to represent water are :

1. That water is thus usually represented. The presumption is that waving lines mean water. It is no serious objection that water is usu-

ally represented by horizontal lines. That is, because the surface of water is usually horizontal. But water is often represented at other angles, as when streams are represented, falling from a vase. Besides, in this case it is not possible to represent water by horizontal lines, because the space where they could thus be drawn is already taken up by the angular rays.

2. Water, as well as light, is a perfectly familiar gift and attribute of the sun-god. He is often represented seated, with streams of water flowing from a vase held in his lap, or from vases over his shoulders. Generally he is the seated Šamaš, but sometimes is the conventional standing Šamaš, with one foot lifted on a low eminence representing a mountain. To allow no question that these are streams of water, fishes are frequently represented along with the streams. The rays of light are differently represented, by radiating lines rising from the upper part of the body. One out of many cases of the sun-god figured with streams may be seen in Lajard's *Culte de Mithra*, XXIX, 2. The Metropolitan Museum has two cylinders, in which both the rays and the streams appear. Now, if both appear with the seated figure of the sun-god, and if, as is the fact, the streams of water appear more frequently as his attributes than do the rays of light and heat, then we are at liberty to interpret the waving lines in their natural way, when seen in the disk of the sun.

3. Further, in the sun-disk the rays of light are represented in a different way, namely by the angular rays that alternate with the waving lines. That they represent light is made perfectly clear from the usual representation of Venus, or Ishtar. The sun, the moon, and Venus appear together, in a smaller size, on this same Abu-habba stone. Venus has eight angular rays, and is thus represented scores of times in Babylonian and Assyrian art. They can represent nothing but light, but in the sun half of these rays of light are replaced by water streams.

Why the sun should be regarded as the giver of flowing water it is not now necessary to explain, as the fact is so clear. The water represented is probably not the rivers Tigris or Euphrates, although the double streams sometimes seem to suggest it; but these streams rather represent the rain coming down from the abode of the sun in the heavens. This appears from the vases, the "bottles of heaven" (Job 38: 37), out of which the streams issue that appear with the seated Šamaš. These same vases many times appear alone on the cylinders as a conventional symbol, we may suppose, of Aquarius. If with us it

is a common, popular belief that the sun is "drawing water" when towards sunset his rays, breaking through rifts in clouds, seem to converge from the horizon, then the sun, in his beneficent aspect, may have been supposed by the Babylonians to supply the needed rains out of the clouds behind which he had hidden himself. If it be objected that the giving of rain would naturally belong to Ramman, I would reply by asking if Ramman was not probably imported into the Babylonian pantheon at a period long after the rôle of Šamaš had been established, as I have stated in my handbook of seal cylinders, p. 26.

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NEW YORK.

RECENT THEORIES AS TO THE COMPOSITION AND DATE OF SOME OF THE NEW TESTAMENT EPISTLES.

THE publication of Harnack's *Chronology of Early Christian Literature* will doubtless give a fresh impetus to the study of early Christianity. In his preface he admits that a more sober criticism is beginning to prevail in Germany, and that the present tendency is, on the whole, to reaffirm tradition. But there still remain important exceptions. Harnack, *e. g.*, believes that the Johannine writings are not the work of the apostle, but of John the presbyter; that the epistles of St. James, St. Peter, and St. Jude were not written by the apostles whose names they bear, and that the pastoral epistles are largely interpolated. In this paper I propose only to discuss certain points which have been raised in regard to the epistles of St. James, and 1 Peter, and also the question of St. Paul's Roman captivity. To take the last first. Did St. Paul suffer martyrdom at the end of his first Roman imprisonment, or was he released, and able to continue his missionary work for some five years longer? This latter supposition is, of course, absolutely necessary, if we are to establish the genuineness of the pastoral epistles, for it is quite impossible to fit them in at any point in the apostle's life prior to his first imprisonment at Rome. And if he was released, the further questions arise: How did he spend the period between his two Roman captivities? Did he go to Spain? Are any other of his epistles, in addition to the pastoral epistles, to be attributed to this period? And did he suffer martyrdom together with St. Peter, and, if not, how long after St. Peter?

Harnack has endeavored to show that chronology proves that St. Paul was released from his first Roman captivity, for his martyrdom